

2010

English Course of Study 2A: Language and Action 2B: Language and the World



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GENERAL INFORMATION

The English Course of Study Units 3A/3B is a demanding pair of units requiring complete commitment from all students.

The Marking Process

From the perspective of the school, it is vital that we have comparability between classes and that the final results for students accurately reflect their relative rank and range. Moreover, one of our aims is to ensure that students are adequately prepared for the exams, while another aim is to ensure a high correlation between students' school achievement and their achievement in the exam. To ensure comparability between classes, teachers will routinely cross-mark and hold consensus meetings as further insurance of accurate marking.

Marks are awarded numerically based upon student performance in that task. Grades (A-E) are only awarded at the end of the unit based upon the Grade Descriptors provided.

Assessment Policy

The College Assessment Policy is located in the College Diary and has been signed by students and their parents. Teachers will be applying this policy and will deduct marks for late assessments. Some assessments may be in-class written pieces completed over consecutive periods. Students must ensure that they attend school on these days.

Extensions

Extensions will only be permitted under the most urgent of circumstances. Typically, this will require a doctor's certificate giving a valid reason for the assessment not being completed.

Where an extension is requested, the student is to download an Extension Request Form from MyClasses and present it to the Head of English along with the assessment work that has been completed to that point. It is in the interest of fairness to all students that this policy be applied stringently.

Homework

Homework is an essential part of the course. It is expected that students complete homework to the best of their ability. At this level, simply getting the work done for its own sake is not acceptable. Homework that has not been completed to the high expectations of the teachers will be deemed incomplete and the student will receive a homework detention.

Homework may consist of:

- Reading
- Research
- Short responses
- Practice writing tasks

Practice writing will be a pillar of the homework regimen for this course. Without this, students will enter the first semester exams having written only four pieces of extended writing. Therefore, students are expected to approach practice writing tasks as if they were formal assessments.

Preparation for Lessons

One of the benchmarks for performance in any subject is preparedness for lessons. Studying towards TEE success is not easy and requires a lot of work outside of lessons. More important, however, is the need to arrive at lessons with all the necessary materials.

- ❖ Stationery (pens, pencil, ruler etc.)
- ❖ Exercise book – this will be where you do the majority of your work
- ❖ Lined A4 paper – for work to be submitted to the teacher (paper should never be torn out of the exercise book)
- ❖ File – for all handouts and other materials
- ❖ Dictionary and thesaurus – you never know when you will need it, but it is an indispensable tool for improving your assessment scores.
- ❖ Required text (novel, play etc)

If you lose your text, you must replace it – it is not acceptable to simply go without. Poor preparation will be indicated in reports and will result in contact with parents. Also, if the viewing of a film is missed, it is the student's responsibility to catch up in their own time.

The reading of class texts will be largely done at home. Impromptu tests will be used to check that students are keeping up with the reading. TEE courses are, in part, a preparation for university study where volumes of reading are required without supervision.

Wider Reading and Viewing

In English the difference between a good student and a mediocre one is the amount of reading they do. There is very little a teacher can do to improve the results of a student who lacks the maturity to value reading as part of their intellectual development.

Students should be reading beyond the course, if only for pleasure. For students who want to excel, their teachers will gladly point them in the right direction for books to read. As a starting point, the list below will provide endless hours of reading:

The Catcher in the Rye – J.D. Salinger

Cloudstreet – Tim Winton

Our Sunshine – Robert Drewe

The Periodic Table – Primo Levi

In Cold Blood – Truman Capote

The Motorcycle Diaries – Ernesto 'Che' Guevara

The Great Gatsby – F. Scott Fitzgerald

The articles of Philip Adams and Janet Albrechtsen in *The Australian*

By way of film and documentary, students must view critically and widely; there is more on SBS than *South Park* and *Fat Pizza*. The documentaries shown will enrich students' understandings of the world and, indeed, the universe they live in.

The following is a simple list of films that students could sample from to enrich their understanding of cinema:

Citizen Kane – Orson Welles

Mississippi Burning – Alan Parker

Cry Freedom – Richard Attenborough

The Hurricane – Norman Jewison

Fahrenheit 911 – Michael Moore

Rabbit-Proof Fence – Phillip Noyce

Two Hands – Gregor Jordan

Murderball – Henry Alex Rubin and Dana Adam Shapiro

STAGE 2 GRADE DESCRIPTORS

The grade descriptors below are only used at the end of the unit. They will be used by your teacher to make judgements about your performance over the course of the unit.

A	Demonstrate sustained control of language conventions for precision and fluency, and may manipulate for effect.
	Demonstrate clear understanding of purpose, audience and genre in producing, and responding to, texts.
	Use understanding of contexts to produce, and make critical judgements about texts.
	Present well-structured responses that make meaningful connections between texts, which may include own experiences.

B	Control language conventions for clarity, appropriateness and audience engagement.
	Demonstrate an understanding of purpose, audience and genre in producing, and responding to, texts.
	Demonstrate some understanding of the significance of context in producing, and making meaning(s) of, texts.
	Organise responses clearly and make appropriate references to other texts, which may include own experiences.

C	Select mostly correct language conventions and show some understanding that these directly influence audience response.
	Show some awareness of purpose, audience and genre and, where appropriate, adapt generic conventions with limited success.
	Show an awareness of context in producing and responding to, text(s).
	Attempt to organise ideas into a logical structure and may draw on some supporting evidence.

D	Demonstrate some control of language conventions.
	Meet basic requirements of the task and the genre, and show limited awareness of audience and purpose.
	Show limited awareness of context in addressing familiar aspects of the topic or task.
	May attempt to organise ideas and include limited supporting evidence.

E	Demonstrate limited control of language conventions.
	Meet few of the requirements of the task.
	Show highly limited understanding of texts.
	Record ideas without clear organisation.

UNIT 2AENG

Unit description

The recommended focus for this unit is **language and action**. Students develop language skills by exploring issues of concern or controversy, past or present, and examining the way language is used in relation to these topics. They study the way in which language can be used to influence attitudes and bring about action or change, as well as ways in which such uses of language can be challenged and/or resisted.

As part of this topic, students consider the relationship between language and power. They learn how power relationships are represented through language; how particular uses of language can be empowering or disempowering and how they can empower themselves through language.

Students apply language skills with the aim of affecting attitudes and actions, using a variety of genres and taking account of different contexts, purposes and audiences.

Unit learning contexts

Within the broad area of **language and action**, teachers may choose one or more of the following contexts (this list is not exhaustive):

- Personal: areas of personal interest e.g. hobbies, interests, sports and relationships.
- Social: in social contexts e.g. peer group behaviour; consumer issues; community, national and international issues.
- Vocational/Academic: vocational/educational contexts e.g. resolving conflicts; negotiating outcomes; marketing; promotion; impact studies; product reports; planning and negotiating academic programs; resolving conflicts; effecting improvements to the workplace/educational site and/or work practices.
- Cultural: literary, non-fiction and/or mass media texts and/or approaches to these e.g. literature, non-fiction and/or mass media as reflections of and interventions in social contexts; literary theories and approaches to literature as reflections of and interventions in social contexts.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below:

Conventions

Word usage and grammatical conventions

- tone
- vocabulary
- syntax and punctuation
- spelling
- identifying and using nuances of connotation
- the use of connotation for persuasive purposes
- shaping language for persuasive effect for different audiences.

Textual conventions

- conventions associated with presenting arguments
- generic conventions associated with texts used to affect attitudes and effect social action.

Contextual understanding

Context

- taking into account context when attempting to influence attitudes and to effect social actions
- evaluating texts for appropriateness to context
- contextual power relationships reflected and reinforced or challenged by particular uses of language.

Purpose

- taking into account and clarifying purpose when attempting to affect attitudes and effect social action
- identifying and, if appropriate, challenging dominant ways of thinking about a topic
- presenting alternative ways of thinking in line with one's own views.

Audience

- taking into account audience expectations, attitudes, experience and knowledge when attempting to affect attitudes and effect social action
- reasons for varying interpretations.

Processes and strategies

Accessing and generating ideas and information

- individual and group strategies for interpreting and producing new or unfamiliar language and genres and for processing new information, knowledge or concepts.

Processing and organising ideas and information

- note-making, planning, conferencing, drafting, revising, editing and rehearsal strategies
- supporting opinions and responses with details and explanations
- maintaining comprehension when dealing with complex language
- comparing, contrasting, evaluating and synthesising ideas and viewpoints in different texts to arrive at own conclusion.

Reflection and evaluation

- strategies for assessing the effectiveness of one's use of language
- identifying gaps in skills, and methodologies for improvement
- seeking and using feedback
- goal-setting
- identifying and critiquing attitudes, values and beliefs associated with particular uses of language.

Compulsory text types

Students studying this unit in their final year are required to use the text types mandated for the WACE examination listed on page 6.

The Stage 2 WACE examination design brief clarifies how students will be expected to demonstrate their understanding of the course content using the listed text types.

Students studying this unit in Year 11 are not constrained by the mandated text type list for the Stage 2 examination.

Assessment

The four types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the English course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

Weighting Stage 2	Type of assessment
20–40%	Response/Investigation Demonstration of comprehension and interpretation of oral/visual/written texts. Investigation into or for the use of language in particular contexts or texts, involving research, evaluation/analysis and presentation. Investigation of experiences, issues, texts, audiences, representations, situational contexts, cultural contexts, language practitioners e.g. writers, producers. Responses to discussions, speeches, interviews, multimedia presentations, videos, films, television productions, books, articles, stories, poetry, drama, pamphlets, posters. Presentation of responses in written, oral, visual or multimedia form, using appropriate conventions. Types of evidence may include: observation checklists, evaluation tools (self, peer), journal, PowerPoint, video, audio recording, multimedia, writing.
20–40%	Production Written and/or visual production Production of one or more written and/or visual texts, demonstrating understanding of writing and/or viewing concepts and processes. Production of reports, descriptions, articles, letters, manuals, reviews, workplace documents, informal essays, formal essays, narratives, scripts, poetry, multimedia presentations, videos, comics, story boards, advertisements and posters. Types of evidence may include: observation checklists, evaluation tools (self, peer), journal, PowerPoint, video, writing folios.
10–20%	Oral participation/production Participation in one or more oral interactions or production of one or more oral texts demonstrating awareness of context, purpose and audience and application of appropriate conventions. Participation in and/or production of group discussions, panel discussions, interviews, role-play, debates, workplace activities requiring oral interaction, seminars, tutorials, informal speeches, formal speeches. Types of evidence may include: observation checklists, evaluation tools (self, peer), interview notes, video, audio recording.
10–30%	School examination The school examination will assess work covered in the unit/s completed, using questions requiring response and production.

Scheme of Assessment
English Course of Study
Unit 2A: Language and Action
Semester One, 2010

Task	Description	Approx. Due Date	Weighting	Task Type				Outcome			
				Response / Investigation	Written / Visual Production	Oral Production	Exam	Speaking & Listening	Viewing	Reading	Writing
1	View a range of visual texts (including a feature film) that explore the power of language to inspire action or change. Students will complete a response to their viewing in class.	Week 4, Term 1	15%	15%					✓		
2	Students will read a range of texts that aim to generate action or change. Students will produce an in-class response to an unseen written text.	Week 7, Term 1	10%	15%						✓	
3	Students will produce an in-class response to their reading of <i>To Kill a Mockingbird</i> .	Week 9, Term 1	10%	15%						✓	
4	Students will participate in a discussion of the issues presented in <i>The Crucible</i> and supporting texts.	Week 4, Term 2	10%			10%		✓			
5	Throughout the semester, students will complete a range of writing activities. Students will then produce a piece of writing in class using unseen stimulus.	Week 5, Term 2	25%		25%						✓
6	Examination Three Sections – Reading, Writing, Viewing		30%				30%		✓	✓	✓
100%				35%	25%	10%	30%				
CC Guidelines				20-40%	20-40%	10-20%	10-30%				

UNIT 2BENG

Unit description

The recommended focus for this unit is **language and the world**. Students examine the relationship between language and the world by exploring the way in which language offers particular ideas and information about topics, events or people.

Students examine the way in which texts use language to offer particular ideas and information about topics, events or people and deliberately shape language to produce texts of their own which do the same. They consider the extent to which it is possible to present ideas and information in a neutral and disinterested manner and the extent to which there is a difference between information and interpretation.

Students learn about the way in which context, purpose and audience shape the conventions used for presenting information and ideas, and the way in which language and representations of the world differ among different texts and contexts.

Students explore the reasons why different people might interpret the same information and ideas differently and the effect different representations and uses of language have on the way in which they and others view the world.

Students listen, view and read critically, identifying and critiquing particular uses of language and the representations they offer and present, and substantiate their views in written, visual and oral form using a range of genres. They shape language to produce texts that offer particular ideas and information about topics, events or people using a range of genres.

Unit learning contexts

Within the broad area of **language and the world**, teachers may choose one or more of the following contexts (this list is not exhaustive):

- Personal: personal understandings.
- Social: everyday social discourses.
- Vocational/academic: different vocations and disciplines.
- Cultural: literary, non-fiction and/or mass media texts.

Unit content

This unit includes knowledge, understandings and skills to the degree of complexity described below:

Conventions

Word usage and grammatical conventions

- tone
- vocabulary
- syntax and punctuation
- spelling
- identifying and using nuances of connotation
- role of connotation in representing subjects and positioning audiences in particular ways
- relationship between sociocultural context and connotation.

Textual conventions

- effects of departure from, or manipulation of generic conventions
- conventions associated with presenting a reasoned argument
- relationship between form and meaning.

Contextual understanding

Context

- role of sociocultural context in production and reception
- influence of sociocultural values and beliefs on production and response
- cultural values in narratives.

Purpose

- understanding that texts can be read for purposes different from those for which they were created
- influence of language on the circulation of ideas in society and in creating dominant and subordinate understandings of the world
- influence of dominant and subordinate world understandings on how people read and respond to texts
- relationship between language and ideology
- representations as versions of reality
- the relationship between representations and social interests and power relationships.

Audience

- target audiences; audience positioning
- influence of sociocultural background on audience responses to and interpretations of texts.

Processes and strategies

Accessing and generating ideas and information

- individual and group strategies for interpreting and producing new or unfamiliar language and genres and for processing new information, knowledge or concepts.

Processing and organising ideas and information

- notemaking, planning, conferencing, drafting, revising, editing, proofreading and rehearsal strategies
- reconstructing information and ideas in different forms, for different purposes and audiences
- maintaining comprehension when dealing with more complex language
- comparing, contrasting, evaluating and synthesising ideas in different texts to arrive at own conclusion
- identifying selection, omission and emphasis
- reading on different levels
- applying different reading practices
- constructing alternative representations in line with one's own views and interests.

Reflection and evaluation

- strategies for assessing the effectiveness of one's use of language
- identifying gaps in skills and methodologies for improvement
- reflecting on the role of one's own context, values and beliefs when interpreting and producing language
- identifying and critiquing attitudes, values and beliefs associated with particular representations; challenging representations.

Compulsory text types

Students studying this stage in their final year are required to use the text types mandated for the WACE examination listed on page 6.

The Stage 2 WACE examination design brief clarifies how students will be expected to demonstrate their understanding of the course content using the listed text types.

Students studying this unit in Year 11 are not constrained by the mandated text type list for the Stage 2 examination.

Assessment

The four types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the English course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting range for each assessment type.

Weighting Stage 2	Type of assessment
20–40%	Response/Investigation Demonstration of comprehension and interpretation of oral/visual/written texts. Investigation into or for the use of language in particular contexts or texts, involving research, evaluation/analysis and presentation. Investigation of experiences, issues, texts, audiences, representations, situational contexts, cultural contexts, language practitioners e.g. writers, producers. Responses to discussions, speeches, interviews, multimedia presentations, videos, films, television productions, books, articles, stories, poetry, drama, pamphlets, posters. Presentation of responses in written, oral, visual or multimedia form, using appropriate conventions. Types of evidence may include: Observation checklists, Evaluation tools (self, peer), Journal, PowerPoint, video, audio recording, multimedia, writing.
20–40%	Production Written and/or visual production Production of one or more written and/or visual texts, demonstrating understanding of writing and/or viewing concepts and processes. Production of reports, descriptions, articles, letters, manuals, reviews, workplace documents, informal essays, formal essays, narratives, scripts, poetry, multimedia presentations, videos, comics, story boards, advertisements and posters. Types of evidence may include: Observation checklists, Evaluation tools (self, peer), Journal, PowerPoint, video, writing folios.
10–20%	Oral participation/production Participation in one or more oral interactions or production of one or more oral texts demonstrating awareness of context, purpose and audience and application of appropriate conventions. Participation in and/or production of group discussions, panel discussions, interviews, role-play, debates, workplace activities requiring oral interaction, seminars, tutorials, informal speeches, formal speeches. Types of evidence may include: Observation checklists, Evaluation tools (self, peer), Interview notes, video, audio recording.
10–30%	School examination The school examination will assess work covered in the unit/s completed, using questions requiring response and production.

Scheme of Assessment
English Course of Study
Unit 2B: Language and the World
Semester Two, 2010

Task	Description	Estimated Due Date	Weighting	Task Type				Outcome			
				Response / Investigation	Written / Visual Production	Oral Production	Exam	Speaking & Listening	Viewing	Reading	Writing
1	View a range of texts giving representations of Western culture over the past 50 years. Produce an in-class viewing response.	Week 3, Term 3	15%	15%					✓		
2	Students will read a range of texts containing representations of social groups. Students will produce an in-class response to an unseen written text.	Week 6, Term 3	10%	10%						✓	
3	Students will produce an in-class response to their reading of written texts studied during the term.	Week 9, Term 3	10%	10%						✓	
4	Participate in a Socratic Discussion focussing on how language is used in texts studied to construct representations of various social groups in various social and historical contexts.	Week 3, Term 3	10%			10%		✓			
5	Over the course of the unit, students will produce a range of texts of different genres exploring different aspects of the world around them. For this task, students will take one of these texts and bring it to publication.	Week 4, Term 4	25%		25%						✓
6	Examination		30%				30%		✓	✓	✓
100%				35%	25%	10%	30%				
CC Guidelines				20-40%	20-40%	10-20%	10-30%				

ENGLISH EXAMINATION DESIGN BRIEF

Stage 2

Time allowed

Reading/planning time before commencing work: ten minutes

Working time for paper: three hours

Permissible items

Standard items: pens, pencils, eraser, correction fluid, ruler, highlighters

Special items: nil

Additional information

Primary references must be drawn from the text types listed for Stage 2 on page 6 of the syllabus. Please see Appendix 2: Glossary for clarification of text types.

Section	Supporting information
Section One Reading 30 marks Two questions Suggested working time: 60 minutes	The questions require the candidate to demonstrate their reading skills in relation to the unseen stimulus material and to written texts studied. The stimulus material is selected from one or more examples of the written text types listed for Stage 2. These materials could incorporate still images. One question relates to the unseen stimulus material. One question relates to written texts studied. Both questions could be scaffolded to provide explicit direction to the candidate.
Section Two Writing 30 marks One question from a choice of four to six Suggested working time: 60 minutes	The questions require the candidate to demonstrate their writing skills by choosing form/s of writing appropriate to specific audiences, contexts and purposes. Approximately half of the questions require the candidate to refer specifically to texts they have studied.
Section Three Viewing 30 marks One question from a choice of two Suggested working time: 60 minutes	The questions require the candidate to demonstrate their viewing skills in relation to the unseen stimulus material and to visual texts studied. The stimulus material is selected from two or more examples of the visual text types listed for Stage 2. Each question has two parts. Part A in each question relates to the unseen stimulus material. Part B in each question relates to visual texts studied. Questions could be scaffolded to provide explicit direction to the candidate.

GLOSSARY

The following definitions are to be used in interpreting this course document. Text type categories are used for convenience only. Many texts fall into more than one category. Students learn that the boundaries between text categories are blurred and subject to debate.

A complex text: texts that typically are produced for adult audiences as distinct from texts written for adolescent audiences. These texts may have complex structures or deal with complex information that a typical fifteen year old student would not normally be expected to understand easily.

An extensive range of texts: at least four texts.

A range of texts: at least three texts.

A small range of texts: at least two texts.

Assumptions: understandings or ways of seeing the world that are taken for granted by particular individuals or social groups.

Attitudes: an outlook or a specific feeling about something. Our values underlie our attitudes. Attitudes can be expressed by what we say, do and wear.

Audience: is one or more person(s) listening to, reading or viewing a text. The implied audience is the audience a writer or producer had in mind when the text was produced.

Auditory codes: in this course, the term is used specifically to categorise elements such as music, sound effects and silence in films or dramatic performances.

Australian texts: in this course, the term refers to a written text written by an Australian. Viewing texts produced by a crew which is principally Australian or viewing texts dealing with Australian issues can be defined as Australian.

Beliefs: something held to be a truth without the support of evidence that allows positive knowledge. Although this word is often used in tandem with 'values', beliefs are not the same as values. Our values underlie our beliefs. We sometimes use symbols to openly demonstrate our beliefs.

Class: in this course, the term is interpreted to refer to the social status of a person or group of people in society. Social status may be decided by a combination of factors such as occupation, wealth, parenthood.

Codes: in this course, the word is to be interpreted as a system of rules established within a text used to position the audience/reader to accept a particular meaning. When understandings of the use of a code become widespread, it becomes a convention. The word 'codes' is at the centre of discussion about how readers read. Do readers decode a sign to find a message, or do readers engage in interpretation to generate a new meaning? The course allows for both approaches.

COMPIC: a library of clear and easily understood drawings, called pictographs, which convey information.

Context: context may refer to the environment in which the text was produced, the environment in which the text is set or the environment in which the text is read. The environment may be social, political, historical, philosophical, or physical or a combination of these.

Conventions: generally accepted rules, usage or standard formats employed in structuring texts, which are evident in a number of different texts. Conventions allow readers/viewers to make meaning of texts more readily if they have a knowledge of the conventions used in the text. Conventions can be seen as codes that have become widely acknowledged.

Critical awareness: the ability to make thoughtful and skillful judgements, which are distanced from the reader's own prejudices, about a text.

Cultural context: the shared and competing, beliefs, values, attitudes, knowledge and practices which operate in a particular time and place.

Demanding texts: texts that we would expect an average 15 year old student would find very difficult to understand. The difficulty could arise from the vocabulary used, the structure or the content.

Discourse: in this course the word is interpreted to focus on a set of assumptions that govern how we communicate our beliefs and values to others about specific topics.

Discursive text: in this course, the term refers to a text that employs a reasoned argument to present ideas on a topic but where the writing may cover a range of ideas and be more digressive.

Dominant discourse: the set of assumptions that the powerful in society hold. This discourse is usually accepted by the majority of society as they see it in their best interests to support that particular discourse.

Essay: a form of writing that presents knowledge centred on a single hypothesis. The essay can be divided into two major forms, the didactic essay and the discursive essay. It's possible for an essay to demonstrate the characteristics of a number of different forms.

- **Didactic essay:** in this course the word refers to a broad form of the essay that has an educative or academic focus. Within this broad form are discussion essays, analytical essays, comparative essays and argumentative essays. Didactic essays are sometimes called formal essays.
 - **Analytical essay:** a type of essay that fits under the broad category of the didactic essay, which presents in-depth analysis of a particular text or idea. This form of essay is sometimes called a discussion essay.
 - **Argumentative essay:** a form of the broad category of the didactic essay, which puts forward points for or against a topic. The focus is on logic and reason where opposing points of view are presented. The essay should reach a reasoned conclusion that takes a particular view of the topic. This form of essay is sometimes called a discussion essay.
 - **Comparative essay:** a type of essay that fits under the broad category of the didactic essay, which basically compares one text or idea with another. This form of essay may be called a discussion or argumentative essay.
 - **Discussion essay:** a form of the broad category of the didactic essay that explores a particular topic and reaches a reasoned conclusion on that topic. This form of essay is sometimes called an argumentative essay.
 - **Formal essay:** this term usually refers to an essay that falls into the broad category of the didactic essay that is used for academic purposes. Discussion, analytical, comparative, and argumentative essays are usually regarded as formal essays.
- **Discursive essay:** a broad form of essay where the writing is more digressive than in a tightly structured analytical essay. Expository essays, opinionative essays and narrative essays fall under the broad heading of discursive essay. This form of essay may appear in newspapers or magazines as a feature article. Discursive essays are sometimes called informal essays.
 - **Expository essay:** a form of the broad category of the discursive essay, which exposes an idea or topic to the reader. The essay structure is not as tightly controlled as in a didactic essay and may be strongly stamped with the writer's personal views.
 - **Informal essay:** this term usually refers to an essay that falls into the broad category of the discursive essay that is used for writing about topics of general interest. Expository, opinionative and narrative essays are usually regarded as informal essays. This form of essay may appear in newspapers or magazines as feature articles.
 - **Narrative essay:** a form of the broad category of the discursive essay that relates a particular occurrence in the writer's life. The essay may conclude with an opinion about the events described.
 - **Opinionative essay:** a form of the broad category of the discursive essay, that presents the writer's personal opinions or judgements on a particular topic. The distinction between this form of essay and the expository essay is quite subtle.

Everyday texts: are those that form part of people's daily social and working lives.

Expository written text: a form of text that is used to convey information. This category can include but is not limited to, feature articles, discussion essays, academic essays, newspaper articles, websites, blogs, reports, which are shaped to position their reader. Expository texts can be extended book length texts.

Expository writing: a form of writing which conveys primarily information.

Fields: this word is used in Unit 3B in relation to 'fields of study' or 'fields of knowledge'. Field in this sense corresponds with 'areas' or 'disciplines'.

Film: this can include, but is not limited to, feature films, documentary films, art house films, short films, YouTube films, workplace training films.

Film codes: in this course, the term is used restrictively to refer to elements such as visual language and aspects such as framing, camera movement, editing, sound and costuming (also called film language).

Gaps: refer to parts of the text that are silent on particular issues or minority groups. For example, a text might be silent on the role of women in society. Readers might use their past experience or understanding of society to 'fill in' the gaps.

Gender: in this course, the term refers to the characteristics ascribed to the masculine and feminine by society.

Generic features: the characteristics that are typical for a particular text type.

Genre: derived from the French word meaning 'type'. Genres can be broad categories such as novels, drama or poetry or they can be quite specific types such as 'the detective novel'. The categories of genres are fluid and change depending on who is using them and the context in which they are being used.

Graphical representations: where a teacher or student uses mind map strategies such as diagrams, flow charts, wagon wheels and explosion charts to present ideas about a text.

Graphophonic: the patterns of relationships between letters and sound.

Group discussion: where a number of students interact verbally and non-verbally with each other to explore particular issues or topics. The size of the group may vary from two or three students to a whole class. Teacher-led discussions are group discussions, but group discussions may also occur without the teacher's active participation.

Hegemony: a social structure where the dominant group remains in its position of power with the acquiescence of less powerful groups below.

Highly complex conventions: conventions used in a text such as the use of polyphonic voices, complex symbolism, or conventions and structures from one genre that are adapted for another genre. Typically, the use of highly complex conventions may make a text inaccessible to an average fifteen year old reader.

Hypertext: the use of linked verbal and non-verbal information on an electronic page.

Ideas: in this course the word has an open meaning and can be interpreted as understandings, thoughts, notions, opinions, views or beliefs.

Ideology: in this course, the word is understood as a collectively held system of ideas that allows us to look at and interpret the world as 'normal'. Ideology is usually demonstrated by stated beliefs and practices. Ideology constructs a complex pattern or framework to unify a view of the world, but outsiders may see contradictions within this view. Discourse and mythology operate within an ideology. It should be noted that different theoretical positions will attach quite different meanings to this word.

Ideological framework: a framework that promotes an ideology (see Ideology).

Imaginative writing: fictional writing, usually in a short story or novel, but may also be used periodically in texts such as feature articles or essays. This type of writing is sometimes called 'creative writing' by teachers. The term 'creative writing' is not used in this course as it has connotations that a student's 'creativity' can be

assessed. Imaginative writing tasks may be set by teachers to assess a student's control and knowledge of language and generic conventions. In such tasks, teachers should not attempt to assess the 'quality' of a student's imagination or creativity.

Informational texts: a broad category of texts used in Stage 1. Informational texts are those produced to impart information, or viewed or read to gain information. Texts such as, but not limited to, job guides, textbooks, feature articles, grammar books and instructional films.

Literary texts: includes a wide variety of creative and imaginative writing that contributes to an appreciation of students' own cultural heritages and those of other cultures. The definition of what is literary is subject to debate and is dependent on the values held by the person making the decision.

Literary theories: this course recognises that there are different ways to read texts and make meaning or interpret them. The major literary theories are systems of thought that adopt readings based on marxist, feminist, postcolonial, psychoanalytical, new criticism or generic approaches. Typically students will use one or a combination of approaches in reading or viewing texts.

Mass media texts: are those produced and disseminated by the mass media such as newspapers, magazines and television programs.

Multimedia texts: are texts such as websites that feature both printed and filmed material.

Metacognitive: the process of thinking about how we think and make meaning.

Mode: a language mode may be written, spoken, visual, non-verbal or auditory (such as movie sound effects).

Momentum: a word used to describe whether the writing of a text, or the filming of a film, maintains its impetus and is characterised by a uniform quality.

Multimodal texts: multimodal texts use more than one language mode. Websites, for example, may use a combination of written, auditory and visual modes.

Mythology: stories, images or beliefs that explain and define a society's constructed view of itself.

Naturalisation: the process where values, attitudes and beliefs presented in a text become so familiar that their cultural and historical specificity is obscured and they appear 'normal' or 'natural'. The possibility of challenging or questioning these values, beliefs and attitudes then becomes less likely. For example, television programs in the 1950s often represented married women as housewives and men as 'breadwinners'; in other words, the roles of women and men were naturalised. With the benefit of historical hindsight, we understand that these roles were cultural not natural.

Non-verbal language: includes facial expressions, gestures, body movement and proximity.

Oral participation/production: one of the types of assessment listed in the course. Students completing a unit must be assessed on their participation in one or more oral interactions, or production of one or more oral texts demonstrating awareness of context, purpose and audience and application of appropriate conventions.

Oral protocols: in this course the term refers to the accepted customs, regulations and/or etiquette concerning the way oral language is used to communicate effectively in particular contexts.

Oral texts: these may include, but are not limited to, prepared speeches, impromptu speeches, talks, debates, group discussions, recorded dialogue, panel discussions, tutorials, class discussions, role plays, interviews, questioning and responding.

Panel discussion: a group of participants who hold a discussion amongst themselves which can be listened to by an audience.

Personal recounts: sometimes called personal accounts or anecdotes, which are written or visual representations or speaking which describe events, ideas or people from a personal perspective.

Popular culture: refers to the culture which is enjoyed by large numbers of people within a society but which may not be the preferred culture of all groups within that society. Hollywood films, television shows and pulp fiction are generally described as examples of popular culture texts.

Primary reference: this term is used in the context of the examination details. A primary reference is the text most referred to by a candidate when writing an examination answer, where the reference to the text forms a significant part of the answer.

Production task: one of the types of assessment listed in the course. Students completing a unit must be assessed on their production of one or more written and/or visual texts demonstrating understanding of writing and/or viewing concepts and processes.

Reading: the process of making meaning of text. This process draws on a repertoire of social, cultural and cognitive resources. Reading occurs in different ways, for different purposes, in a variety of public and domestic settings. Reading is therefore a cultural, economic, ideological, political and psychological act. The term applies to the act of reading print texts or the act of viewing a film or static image.

Readings: are particular interpretations of a text.

- **Alternative readings:** readings that focus on the gaps and silences in texts to create meanings that vary from those meanings that seem to be foregrounded by the text. Resistant readings are alternative readings. The classification of readings into alternative, resistant or dominant is quite arbitrary, depending on the ideology held by the reader.
- **Dominant reading:** is the reading that seems to be, for the majority of people in society, the natural or normal way to interpret a text. In a society where there are strongly competing discourses (i.e. most societies), the definition of what is a dominant reading depends on the ideology of the person making the decision. The classification of readings into dominant, alternative, or resistant is quite arbitrary, depending on the ideology held by the reader.
- **Resistant reading:** a way of reading or making meaning from a text which challenges or questions the assumptions underlying the text. Resistant readings employ a discourse different from the discourse that produces the dominant reading. The classification of readings into alternative, resistant or dominant is quite arbitrary, depending on the ideology held by the reader.

Reading context: the ideologies of a particular cultural group that operate at the time a text is being read.

Reading practice: the process we use to make meaning of a text, whether it is a written or visual text. This process is sometimes called a reading strategy. The particular values, assumptions and beliefs a reader or viewer holds will determine the particular meaning the reader or viewer makes from a text. Readers or viewers may consciously choose to use a reading practice by reading or viewing a text from a particular ideological perspective. When this is done it is possible to construct a reading that creates a different meaning of the text to that created by another reading practice.

Reception: in this course, the term refers to a process where the reader actively makes meaning when reading or viewing a text using the reader's or viewer's knowledge of the genre and history of the text. This meaning may be constructed by the reader or viewer using personal experiences as a reference point but these meanings generally remain within certain limits set by the text.

Repertoire: is a range of skills or reading practices that a student is able to use.

Representation: refers to the way people, events, issues or subjects are presented in a text. The term implies that texts are not mirrors of the real world; they are constructions of 'reality'. These constructions are partially shaped through the writer's use of conventions and techniques.

Response/Investigation task: one of the types of assessment listed in the course. This response may include an investigation of the use of language in particular texts or contexts.

Semiotics: a way of reading a text where the focus is on culturally understood and shared signs that a text uses to make meaning.

Silences: are gaps in a text where the reader is not invited to consider or question certain social values or attitudes.

Social context: refers to the ideologies, class structures and modes of production including the values, attitudes and beliefs that exist in a society.

Social conventions: are the modes of behaviour that are deemed to be acceptable in society.

Sophisticated syntactical structures: the use of complex and compound sentences incorporating quotations and references to other sources.

Speeches: in the context of Stage 3 of this course, a speech is where a speaker delivers information verbally, using the conventions of spoken language, including persuasive language. The speech may be in transcript form thus becoming an example of a written text. A student delivering a speech in this stage should not deliver a speech by reading it. Transcripts from speeches may be used in the examination to test students' understandings of the conventions of spoken language.

Spoken language: includes stress, pitch, sound patterns and pronunciation. Auslan and other signing conventions can be classified as spoken language in this course.

Stereotypes: preconceived, standardised and oversimplified impression of characteristics deemed to be typical of a particular group. Stereotypes usually disempower certain groups and empower others.

Static or still images: may include but are not limited to photographs, posters, advertisements, film stills, book or magazine covers or drawings.

Subvert: in this course, the term is used to describe the process where the reader challenges and questions the assumptions that appear to be implicit in a text, or the ways of receiving/understanding a text which are in popular circulation.

Text: in this course the word is used broadly to cover literary or other structured works, which include non-linguistic and non-verbal or visual works. For example, a novel, a poem, a book of poems, a film, a photograph or a speech can be described as a text. Different theoretical perspectives may see a text as unified and unchanging, or as something which is created in the act of reading or viewing.

Text types: these are categories used for convenience in this course. Many texts fall into more than one category. Students learn that the boundaries between text categories are blurred and subject to debate.

Theoretical framework: where the creation or meaning of a text is dependent upon an understanding of a particular theory (see Literary theories).

Tutorial: a structured discussion facilitated by a student which involves oral contributions from other students. Students may run a tutorial for a small group of selected students or for a whole class.

Television programs: programs that are viewed on television such as but not limited to, news, current affairs, game shows, drama, lifestyle shows and comedy shows.

Values: notions that a person and/or social group hold to be correct or of some worth, such as family, freedom, and community responsibility. Although this word is often used in tandem with 'beliefs', values are not the same as beliefs. Values underlie our attitudes and beliefs. Values may be personal and/or cultural.

Visual language: includes graphic representation, still images and moving images.

Visual texts: this term is used instead of 'non-print'. In this course visual texts are texts that are viewed, such as, but not limited to, film, website images, posters, book and magazine covers, newspaper cartoons and photographs. Visual text types for each stage are listed on page 6 of the syllabus.

Workplace texts: texts that are typically used in the work place for communication. These may include phone calls, informal and formal meetings, discussions, interviews, SMS, emails, memos, faxes, letters, pamphlets, diagrams, brochures, agendas, meeting minutes, instruction sheets, instructional videos, instructional presentations, circulars, advertising materials, instruction manuals, short reports, long reports, workplace contracts, workplace agreements, industrial agreements, industrial awards, industrial legislation, legal advice documents.

Writing context: the ideologies, structures and/or events that occurred at the time a text was produced.

Written texts: this term is used instead of 'print'. In this course written texts are defined as texts that consist totally of, or mostly of, the written or printed word e.g. a feature article with graphics. Written text types for each stage are listed on page 6 of the syllabus. Drama scripts and transcripts of oral texts are written texts.